

„Edition Chanot.“

à Mademoiselle Emily Chanot.

GIGA

pour

VIOLON

par

Guido Papini.

57.

Printed by C.G. Röder, Leipzig.

GIGA.

VIOLON.

Allegretto molto mosso.

Guido Papini.

The musical score for the Violon part of the Giga by Guido Papini is written in D major (two sharps) and 3/4 time. The tempo is marked "Allegretto molto mosso". The piece consists of 11 staves of music. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with *p* (piano) and *f* (forte) also used. The score includes various articulations such as *ten.* (tenuto) and *up leggiero* (up lightly). Fingerings and bowings are indicated throughout the piece. The piece concludes with a *ff* dynamic.

VIOLON.

3

Violon musical score page 3. The score consists of 12 staves of music in G major (one sharp). The key signature is G major. The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score includes various dynamics and performance instructions:

- Staff 1: *f*, *f*, *p*
- Staff 2: *f*, *p*, *p stacc. e legg.*
- Staff 3: *mf*, *cresc.*
- Staff 4: *p*
- Staff 5: *dolce*, *a poco cresc.*
- Staff 6: *f con rigore*
- Staff 7: *mp*, *cresc.*
- Staff 8: *f*, *ff*
- Staff 9: *ff sempre*, *fff*

The score features numerous slurs, accents, and fingering numbers (0-3) throughout. The final measure of the piece is marked with a double bar line and a fermata.

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À Mademoiselle EMILY CHANOT.

GIGA.

Allegretto molto mosso.

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PIANO.

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57

Gravé par F. G. Hüfer Leipzig.

cresc. *f* *ten.* *mp leggiero* *mf* *f* *p staccato* *f* *cresc.* *cresc.* *mf*

E. Chant

Musical score for a piano and voice piece, page 4. The score is in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system shows the beginning of the piece. The second system includes the instruction *p dolce* for the voice and *p* for the piano. The third system includes *cresc.* for the voice and *mf* and *ff* for the piano. The fourth system continues the piano accompaniment. The fifth system includes *p stacc.* for the piano. The sixth system concludes the piece with a final chord.

f *p*

f *p*

p stacc. e legg. *pp stacc.*

Musical score for a piano and voice piece, page 6. The score consists of six systems of staves. The first system shows a vocal line and piano accompaniment with *mf* and *cresc.* markings. The second system continues the piano accompaniment with *f* and *cresc.* markings. The third system introduces a vocal line with *p* and *dolce* markings, and piano accompaniment with *pp*. The fourth system features a vocal line with *a poco cresc.* and piano accompaniment. The fifth system shows a vocal line with *con vigore* and piano accompaniment. The sixth system continues the piano accompaniment.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). The musical texture continues with a mix of chords and moving lines in both hands.

Third system of musical notation, measures 9-12. Dynamics include *f* (forte). The right hand has a more active melody with some grace notes, and the left hand features thicker chords.

Fourth system of musical notation, measures 13-16. Dynamics include *ff* (fortissimo). This system is characterized by dense, sustained chords in both the right and left hands, creating a powerful harmonic texture.

Fifth system of musical notation, measures 17-20. Dynamics include *ff sempre* (fortissimo sempre). The system concludes with a *Call* marking and a final chord. The notation shows a continuation of the dense harmonic style.

"Edition Chanoel"

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pour

VIOLON

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389	No. 5. The Thorn, and Early one morning	4	—	*181	No. 12. En Fa Dièse Majeur	3	—
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				*48	No. 2. En Mi Mineur	3	—
				*49	No. 3. En Ré Majeur	3	—
				*50	No. 4. En Fa Majeur	3	—
				51	No. 5. En La Majeur	3	—
					No. 6. En Mi Majeur	3	—
					En deux cahiers, chaque	6	—

* In the first Position. — † Dans la première position. — ‡ In der ersten Lage.

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369 No. 8. Gavotte Mignonne	3
The eight together	12

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PIANO SOLO.

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* The pieces thus marked are to be first position.

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